DOCUMENT RESUME

ED 366 935 CS 011 614

AUTHOR Goldman, Milton E.
TITLE Using Captioned TV for Teaching Reading. FASTBACK 359.
INSTITUTION Phi Delta Kappa Educational Foundation, Bloomington, Ind.
REPORT NO ISBN-0-87367-359-X
PUB DATE 93
NOTE 36p.
AVAILABLE FROM Phi Delta Kappa, P.O. Box 789, Bloomington, IN 47402-0789 ($1 each for members, $1.25 nonmembers).
PUB TYPE Viewpoints (Opinion/Position Papers, Essays, etc.) (120) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Copyrights; Elementary Secondary Education; English (Second Language); Lesson Plans; Mass Media Use; Reading Improvement; *Reading Instruction; Remedial Programs; *Television
IDENTIFIERS *Closed Captioned Television; Content Area Teaching; Reading Motivation

ABSTRACT

Suggesting that captioned television is a powerful motivator for teaching reading comprehension, this fastback offers a procedure for teaching with captioned television, including taping captioned programs off the air. The fastback notes that captioned television is useful in intermediate and advanced English-as-a-Second-Language (ESL) programs, students in grades 5 to 12 and adults whose reading comprehension levels are significantly below expectations for their grade or age, and remedial programs, special education, reading, or English programs for students whose tested comprehension is between fourth- and eighth-grade reading levels. The fastback provides suggestions for choosing appropriate programs and explanations of copyright and off-air recording regulations. The fastback also provides two sample lesson plans for ESL students and advice for using captioned television in the content areas. A sample captioned television study guide is attached. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

FASTBACK

359

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED 366 935

Using Captioned TV for Teaching Reading

Milton E. Goldman

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

D. Burleson

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

PHI DELTA KAPPA
EDUCATIONAL FOUNDATION

CS 011 614

BEST COPY AVAILABLE

MILTON E. GOLDMAN

Milton E. Goldman is a reading and ESL teacher at Hamilton High School in Los Angeles, California. He is an innovator in teaching reading skills with closed-captioned television. In 1987 he won the CBS Broadcast Group's national "Television Worth Teaching" award. He also won the California International Reading Association-Family Circle "Leaders of Readers" award in 1989 and the Classroom Instructional Television Award (CITVA) from Los Angeles TV Station KLCS-TV in 1991. He was chosen Los Angeles City Schools Teacher of the Year for 1988-89. He has published articles in the *California Teachers of English Journal*, the *Journal of Reading*, and the *English Journal*.

Goldman has taught English, remedial reading, and ESL for almost 30 years in junior and senior high schools. He was also the lecturer for the Reading in the Content Areas course in the UCLA Graduate School of Education from 1977 to 1988.

Series Editors, Derek L. Burleson and Donovan R. Walling

CS

Using Captioned TV for Teaching Reading

by
Milton E. Goldman

ED341614

Library of Congress Catalog Card Number 93-84644
ISBN 0-87367-359-X
Copyright © 1993 by the Phi Delta Kappa Educational Foundation
Bloomington, Indiana

This fastback is sponsored by the Chicago Metro Council, a consortium of 10 Chicago area chapters of Phi Delta Kappa, which made a generous contribution toward publication costs. The chapters in the Chicago Metro Council include University of Chicago/ DePaul University, Northwestern University, Loyola University, Northeastern Illinois University, Chicago State University, Chicago Illinois, National College of Education, Triton, Homewood Illinois, and DuPage County.

The Chicago Metro Council sponsors this fastback in memory of Fred Genck, past president of the Northwestern University Chapter, active Kappan, and dedicated educator, who died in 1993.

Table of Contents

Introduction 7
A Word About Reading Levels 8
Teaching with Captioned TV 10
Taping Programs Off the Air 15
Choosing Appropriate Programs 18
Two Sample Lessons for ESL Students 20
"Sesame Street" for Beginning ESL 21
"Reading Rainbow" for Intermediate ESL 22
Using Captioned TV in the Content Areas 25
Copyright Regulations 28
Suggestions for Further Reading 29
Sample Captioned TV Study Guide 31

Introduction

Welcome to captioned television, a powerful motivator for teaching reading comprehension and literature skills. But be careful. Students will clamor for TV. Although it is recommended for use only once or twice a week as a supplement to your regular teaching program, your students will want it every day – just as they do at home! After all, you will be showing some of your students' favorite prime-time network shows, though the sound of these programs will be turned off while they read the captioned dialogue.

Captions are subtitles electronically imposed on the TV screen. They represent the dialogue and sound effects of a program. Originally developed for the deaf and hard of hearing, captions are produced by encoding the edited dialogue of a television program onto the videotape or broadcast signal. Usually, viewers must possess a separate caption-decoding device placed between the signal source and a television set to receive the coded captions. These signals are known as "closed captions," since a decoder must be used to reveal the captions. However, if you record your programs with burned-in or "open captions," all you need is a video player or recorder wired to a television set in the normal manner. These distinctions will be explained in a later section.

Teaching with silently viewed captioned television is designed primarily for students in grades 5 to 12 and adults whose reading comprehension levels are significantly below expectations for their grade or age. Captioned TV will be useful in remedial programs, special

education, reading, or English programs for students whose tested comprehension is between fourth- and eighth-grade reading levels. It also is recommended for students in intermediate and advanced English-as-a-second-language classes. Special education, low-intermediate ESL students, and severely remedial readers may use captioned cartoons because of their low vocabulary levels and high repetition of key vocabulary. Other students who may find captioned television useful are advanced readers, who read "real time" captions broadcast with news or documentary programs.

Captioned television can be used to address a variety of skills:

- Basic reading skills, including study of sight vocabulary, base words, multiple meanings, compounds, dictionary work, words within words, pronunciation, and word analysis.
- Reading comprehension skills, including literal recall, interpretation, drawing conclusions, making inferences, prediction, and critical thinking.
- Grammar and syntax practice, including identifying complete and incomplete sentences, pronoun referents, transforming direct into indirect dialogue, using prepositions to describe objects in a scene, and using inflected forms to describe parts of speech.
- Writing skills, including producing paragraphs, summaries, précis, dialogues, and scripts.

This fastback offers a procedure for teaching with captioned television, including recording your own captioned programs off the air. Suggestions for choosing appropriate programs and explanations of copyright and off-air recording regulations are provided. Sample lesson plans also are included.

A Word About Reading Levels

Television comedies are the most suitable programs to use with students. However, the lack of narration in these shows makes it diffi-

cult to determine readability levels. Typically, readability formulas depend on sentence length and words per sentence; but television dialogue, with only four to six words per sentence and constant change of speaker, does not lend itself to conventional readability analysis.

It is more convenient to use vocabulary to rank programs from less to more difficult. For example, "Head of the Class" tends to use more difficult vocabulary, because it takes place in a classroom of gifted students who use scientific and literary language. "Perfect Strangers," because of one character's puns and malapropisms, also is difficult. Programs where the main characters are teenagers, such as "Growing Pains," "Family Ties," "Who's the Boss," and "The Cosby Show," tend to be less difficult. Programs such as "Family Matters" and "Full House" have the least difficult vocabulary because of the larger numbers of very young children in the casts.

9

Teaching with Captioned TV

There are a number of things that teachers should consider when using captioned TV. First, it is important to entice your students by announcing that you will show them a TV comedy show. Tell the students both the title of the series you have chosen and the title of the particular program you are going to show them.

Ask the students a *focusing question* that will arouse their interest in the program. For example: "Have you ever known a student who usually gets good grades; but when she starts getting poor grades and you ask her why, she tells you to get lost? Let's watch this episode of 'Head of the Class,' where Sarah's grades make her whole class upset." Or, "Have you ever tried to cook something in the living room? Let's see what happens to Larry and Balki in this episode of 'Perfect Strangers,' when the boys try to bake up a storm of pastry for their new catering business."

Take a few moments to allow students to discuss the focusing question. This will further pique their curiosity and concentrate their attention on relating personally to the subject of the program. See the sample study guide for examples of other focusing questions.

Before showing the program, preview the vocabulary words that will be in the program. This is known as "glossing." Most of the words should be conceptually difficult; these words should be defined directly for the students by the teacher or illustrated until students can produce their own meanings. Words of eight or more letters also should

be listed in the vocabulary. These words need not be conceptually difficult, but merely longer words.

Provide each student with a list of the vocabulary words. You also may want to list the words on the chalkboard. Pronounce each word carefully, and have your students repeat the words. Pronunciation, structural analysis, and spelling may be taught at this time. Since the captions sometimes appear and disappear rapidly, students should be familiar with these words before viewing the program, so they will recognize the words when they appear on the screen. This entire procedure should take about 10 minutes.

When you start the program, leave the sound on for about five minutes. This introduces the characters, establishes the dramatic premise of the episode, and sparks your students' interest in the story. Then, turn off the sound of the program. Students will need to read the captioned dialogue to see the story to the end.

At first, some students will find it difficult to read the captions. In fact, some will attempt to read the captions out loud; this should be discouraged. Tell students that their eyes will move much more rapidly than their lips. As they become accustomed to reading in this way, you will hear them laughing at the jokes. At that point you will know that the students are comprehending the story by reading the captions.

At some point in the episode, you may wish to interrupt the program to teach a comprehension or literature skill. Interrupt the program for a few moments to encourage students to predict what will happen in the plot or what a character will do or say, or to clarify what a character said. A longer interruption can be used to allow the class to construct a dialogue, to write the rest of the script, to act out the rest of a scene or the rest of the story, or to exemplify the use of a literary concept.

When you finish viewing the program, use one or more of the following activities to increase comprehension:

- Administer a 10- or 20-item comprehension check (see the sample study guide). Questions should emphasize skills in literal recall (remembering facts and details) and interpretation (making inferences and drawing conclusions). All questions should be based on the captions, not on any purely visual cues.
- Ask students, individually or in cooperative groups, to write summaries of the program.
- Administer vocabulary tests of words drawn from the program. Matching tests are good for assessing word-definition retention. Sentence completion or fill-in-the-blank assessments are context-based evaluations.
- Assign short compositions for which students construct a story or essay that must contain a specified number of words from the vocabulary list. This method requires students to apply their skills and reveals students' specific strengths and deficiencies in using words.
- Teach students the techniques of script writing for television and film. Dialogue, stage directions, camera angles, timing, visualization, and direction are some of the writing skills that may be developed.
- Teach your students about the basic elements of literature through a television program. Literary elements explored through television sitcoms include plot structure, characterization, setting, point of view, tone, mood, and so on. Discuss literary types, such as satire and fantasy, and devices, such as symbolism, allusion, and irony.
- Ask students to write character studies. Students can list all the characters in a given show and assign a descriptive word to each one. Alternatively, students might analyze why certain characters behave the way they do, thinking about their motivations and aspirations.
- Set up an imaginary scenario in which a particular character is placed in a problematic situation different from the one shown

in the program. The assignment could be a written narrative or dialogue, or students could act out the solution to the problem in a way that is consistent with the character's personality and speech.

- Provide students with a few lines of dialogue from the program and ask them to identify the character who spoke them.
- Write sentences describing events from the plot in chronological order. Then present the sentences in mixed order and ask students to place them in correct order.
- Ask students to write an imaginary biography of a character who is in one scene of the show but who is not regularly in the series.
- Ask students to write an inner monologue revealing the thoughts and feelings of a character who is facing a predicament.

If you have recorded your programs with open captions, you might use them to improve reading speed. Open captions remain on the screen when your VCR is in the search mode, so you can fast-forward the tape and ask students to try to read the captions as they speed by on the screen. Again, the density of program content, the vocabulary level of the dialogue, and the background of your students will be your guide.

An important part of using television in the classroom is to teach critical-viewing habits to students. Ask students to compare the actions in the programs with their own views of reality. Questions might be phrased as: Is Mr. Moore typical of a high school teacher? Would Dr. Samuels successfully substitute for your own principal? Are happiness and sadness in the programs portrayed in believable ways? Are problems such as those in the programs solved so easily in real life?

Another critical-viewing skill is to be able to recognize the conventions of television programs. For example, most sitcoms contain two stories in each program. Students should be aware of such things as how the writers involve all of the cast members in a single episode, the "formula" that the writers use, and the different formulas used for each type of program. Although the programs used in class

do not include the commercials, can students tell where commercials originally were placed? Do these breaks occur as a result of the plot, or must the plot fit the standard placement of commercials?

Students also should be aware of the social, political, or moral values that are illustrated in the programs. Could students imagine themselves as part of the value systems of those represented in the programs? What makes one show last and others get cancelled? How do ratings affect the durability of a series? What is the nature of entertainment, its value and purpose?

These types of questions make students think about the typical themes portrayed by the programs, the characterizations presented, and the personality traits emphasized by the creators and writers of the programs.

Taping Programs Off the Air

In order to record your own captioned programs, you will need a caption decoder. Some of the new television sets are equipped with decoding technology that will produce captions at the touch of a single button. The Television Decoder Circuitry Law of 1990 (S. 2974/H.R. 4267) requires that all television sets 13 inches or larger have this decoding circuitry by 1993. However, some television manufacturers began including decoding mechanisms in their sets in 1991.

There currently are two manufacturers of caption decoders, the National Captioning Institute, 5203 Leesburg Pike, Falls Church, VA 22041 (800-533-9673) (available also through Sears, J.C. Penney, and Service Merchandise catalogue sales), and the Instant Replay Company, 2601 South Bayshore Drive, Suite 1050, Coconut Grove, FL 33133 (800-749-8779).

The National Captioning Institute (NCI) manufactures the Telecaption series of self-contained decoding machines that are placed between your videocassette recorder and television set. Instant Replay manufactures the Caption Master machine, a caption decoder built into a VCR. Both have the capacity to produce closed or open captions, depending on how you wire the machines. Both machines come with easy-to-follow instructions.

There are two main differences between open and closed captions. Open captions are "burned into" the tape and may not be removed for uncaptioned viewing. This feature will allow you to play a cap-

tioned tape in any VCR or player and see the captions. Open captions also will remain on the screen when your VCR is in the pause or search mode. Closed captions will disappear if you pause or freeze-frame the picture.

If you plan to use the freeze-frame function during instruction, choose a four-head machine. A four-head VCR is superior to a two-head machine because the four-head machine will freeze the picture without "noise" (a snowy, static picture).

Almost all prime-time national network programming is captioned. PBS captions almost all of its broadcast schedule. Programs in syndication that originally were broadcast on national networks usually retain their captions. You can tell which programs are captioned by the (CC) indicator following the title of the program in your television guide. Captioned programs also indicate the (CC) on the screen when the beginning credits are shown.

The National Captioning Institute publishes a quarterly newsletter providing timely information about upcoming captioned programming. The other main captioning agency, the Caption Center, also publishes a quarterly bulletin available by writing to: The Caption Center, WGBH Educational Foundation, 125 Western Avenue, Boston, MA 02134, (617) 492-9225.

You can record a program with the VCR timer, but you will not be there to remove the commercials. If you make a timed recording, be sure to re-record the program onto another tape and remove the commercials at that time. However, re-recording a tape will diminish the quality of the picture. Thus it is better to record the program while it is being broadcast, skipping commercials with the pause button. In a half-hour situation comedy, you will be left with about 22 to 25 minutes of program.

The best speed at which to record captioned programs is the SP, or standard play, speed. With a standard T-120 cassette, four half-hour sitcoms may be recorded with some blank space between each program.

While you record the program, leave on the sound and take notes on the theme, characters, and situations. Pose about 10 to 20 questions on literal and interpretive levels based on the plot and the characters. At the same time, write down all words that you think will be conceptually difficult for your students. In addition, write down any words of more than eight to ten letters, even such common words as *tomorrow, responsibility,* or *friendship*. At times, the captions will appear and disappear rapidly. Students may miss some of these simple but lengthy words. But since you will preview these words for your students in class, seeing them beforehand will prevent your students from having to ponder them when they appear on the screen. When you print up the vocabulary list, it is a good idea to print them in capital letters so that they match the captions.

Choosing Appropriate Programs

The programs you record for your classes will depend on the grade level of your students, as well as on their interest, language competence, reading level, and emotional maturity.

TV offers an instructional environment that reduces learning anxiety. The characters' paralinguistic body gestures, short sentences, lexical and syntactic simplification, clear articulation, and frequently exaggerated intonation add to the richly comprehensible input of situation comedies and cartoons. Vocabulary often is clarified in context and seldom, if ever, is arcane or esoteric. Idioms are used frequently, and high-frequency vocabulary is stressed. Students will learn many new words without formal vocabulary instruction.

For remedial or below-grade readers and intermediate and advanced ESL students, the network situation comedies are good choices. They are popular and humorous, and they lend themselves to literary treatment. The characters are well-established and somewhat predictable, so that students can concentrate on the dialogue instead of thinking about the motivation and personality of the characters.

For extremely low readers or readers in the elementary grades, cartoons can be effective. Low-intermediate ESL students also may find cartoons a good choice for captioned viewing. Cartoons with well-established characters are most appropriate, again because students can focus on the captioned dialogue rather than the characters. Cartoons have comparatively low vocabulary requirements, and key words

are frequently repeated. In addition, most cartoon episodes are not as lengthy as situation comedies and so do not demand extensive reading memory.

An additional source of materials is captioned *karaoke* videodiscs or videotape. These media display the words to popular and traditional songs across the bottom of the television screen so that participants may sing along to recorded music. The lead voice of the song is omitted; and the words are shaded from left to right as they are sung, so that participants can keep time with the music. While most karaoke is made in Japan, it is becoming increasingly available in the United States.

Students find it fun to sing along on a folk song such as "Old MacDonald," especially when pictures of the animals are displayed. Many songs can help to teach grammatical patterns. A song such as "Where Have All the Flowers Gone?" can be used to teach tense formations, while "Down in the Valley" can be used for prepositions and adverbs of location. Other appropriate songs available on karaoke include "Puff, The Magic Dragon," "Michael, Row the Boat Ashore," "Skip to M'Lou," and many holiday and popular songs. Karaoke can be especially useful with ESL students, as the songs provide an introduction to American music and culture while they also enhance language skills.

19

Two Sample Lessons for ESL Students

While captioned television is useful in teaching all students, it can be especially helpful when teaching ESL students. For ESL students, the amount of "comprehensible input" of captioned television is substantial. Because of television's multi-sensory use of pictures and sounds, as well as its entertainment focus, the additional use of captions enhances ESL students' acquisition of their second language. It is advisable to allow the sound to remain on when working with lower-level ESL students. Both seeing and hearing the words will reinforce listening and reading simultaneously.

For ESL students, seeing the printed words also can clarify slurred, accented, or elided speech. For example, seeing the spelled-out expression, "Jeet yet?" as "Did you eat yet?" will enable ESL students to make visual sense of speech that is otherwise incomprehensible to them. As students watch more programs from the same series, they will have more contexts in which to learn new vocabulary. At the same time, acquiring new words will become increasingly interesting for them.

Repeat viewings are recommended for ESL students. After previewing the vocabulary list, students should view a program with the sound left on for the initial viewing so that the story line and characterizations are more accessible. The teacher should then review the vocabulary previously glossed. The students should then view the program again, this second time with the sound turned off. The second viewing is followed by comprehension activities.

Following are two sample lessons for use with ESL students. Both use popular series broadcast on public television. The first, intended for beginning ESL students, uses "Sesame Street." The second, designed for intermediate ESL students, uses "Reading Rainbow." For information on the legal requirements for copying these shows, see the section on copyright regulations.

"Sesame Street" for Beginning ESL

Lesson objective: Using a segment from the PBS series, "Sesame Street," beginning ESL students will become familiar with identifying body parts.

Many segments from "Sesame Street" are presented in the form of songs that contain frequent repetitions and refrains. Songs are especially suitable for captioned viewing because the captions usually match the lyrics exactly. The commercial videotape, "Sesame Street Songs," is available widely in rental stores. One such segment concerns itself with the parts of the body.

The teacher first places a portable chalkboard or writing panel under the television set and writes the target words for parts of the body that students will learn. The teacher writes the words in a column in capital letters to match the capitals of the captions:

EYEBROW
MOUTH
ELBOW
ARM

The teacher introduces the program and reminds students that they will watch characters with whom they are familiar. Then the teacher plays the program with the sound on, so students are presented with the maximum of input from the program. Students see the actions of the puppets on the screen as the characters point to various body parts. They also hear the exaggerated intonations of the words, combined with the rhythmic and rhyming sounds of the language. Finally,

they see the printed captions of the body parts as they are pronounced by the characters.

After the initial viewing, the teacher reviews the segments that contain the target words. Students tell the teacher to pause the video when those words appear on the screen. Students then pronounce the words and match them to the ones on the list below the television set. Students also may be asked to point to their own body parts to further reinforce the concepts. These activities include all aspects of language acquisition: visual representation, physical response, auditory reception, print, and oral production.

The next viewing might include a sing-along. After each line in the song, the teacher freezes the picture and asks the students to sing the line in unison, again pointing to the body parts mentioned.

Finally, the teacher shows the segment with the sound turned off. The students sing and point to the body parts as the program runs. As a review, the teacher can turn off the TV and ask students to pronounce the words on the panel. This would be followed by students writing the words as they are dictated by the teacher. This gradual diminishing of input and increasing self-dependency will both test and further reinforce the acquisition of the target vocabulary.

In more advanced groups, the teacher might introduce additional terms by characterizing the body parts with adjectives. Students would learn about "bushy" eyebrows, a "wide" mouth, "curly" hair, or "muscular" arms.

"Reading Rainbow" for Intermediate ESL

Lesson objective: To encourage further reading experiences for intermediate ESL students.

Each episode of "Reading Rainbow" follows the same format. LeVar Burton, the program host, introduces a book by acting out a motivating scene that illustrates the background and context of the book being reviewed. Then selected, illustrated pages of the book are shown and

read aloud. This segment is followed by a student who recommends the book to the audience.

The teacher introduces the program by displaying a copy of the book being reviewed. (If the book is not available locally, preview pictures of the book covers and teaching suggestions may be obtained by writing to the Center for Media Awareness, 5616 Marbury Road, Bethesda, MD 20817. In addition, reference notes following the program provide source materials for teachers and addresses of publishers.) The teacher briefly explains the basic story to the students and then shows the entire program with captions and sound.

On the second day of the lesson, the teacher again shows the program with captions and sound; but the teacher freezes each line of the text as it appears. This technique allows the teacher to be the "page-turner" of the book. As each page appears, students are asked to read the caption out loud. Normally, when the teacher reads a book aloud, it is difficult for the teacher to observe whether students are actively listening. However, with the remote control, the teacher is free to stand at the rear of the class and easily observe which students are responding. Students can be asked to read each page chorally, in selected sequential groups, or individually.

On the third day, students view the program with the sound turned off. Stages of comprehension then can be examined. The first stage involves the knowledge level of the program: identifying and defining individual words and their meanings. The second stage examines students' comprehension of events and characters in the programs, with the teacher asking literal and inferential questions about the story. The third stage addresses the emotional level of students' responses to the literature. The teacher poses questions about students' personal reactions to the story, speculations about alternative outcomes, and value judgments about how the characters might behave in different situations. In this way the full range of literary response is explored. In addition, students prepare to read the book independently.

This technique highly motivates students to attempt independent reading. They have seen the story; they have read parts of the story aloud; they have seen the written words of the story; and they have responded to the story on literal, interpretive, and emotional levels of comprehension. Because of their previous experience of accepting what they see on TV at home, students bring to school a higher level of acceptance of learning in this way. The difference between classroom and home TV viewing, however, is the high level of structure in presentation, sequencing, reinforcement, and testing that the teacher imposes on the material in the classroom.

When watching programs with the sound on, teachers will notice themselves and their students reading the captions before the dialogue is spoken. Since static captions (phrases or words momentarily fixed on the screen in blocks) appear at the beginning of a scene, they often anticipate the spoken dialogue by a moment or two. Students will confirm their reading by hearing the spoken words immediately after they have read the captions.

Occasionally, captions are edited to fit the duration of the scene and will be slightly different from the actors' actual words. Students should be encouraged to discuss these differences, characterized by synonymous terms, omissions, and paraphrases.

Using Captioned TV in the Content Areas

Captioned television programs are useful for classes in the social studies, government, or current events. For these classes, teachers might explore the use of "realtime" captions, which change on the screen as the dialogue is spoken, rather than remaining still on the screen as the character speaks. Realtime captions are most often seen in live broadcasts, news programs, sports broadcasts, and interview shows. They are also unedited and verbatim.

Teachers can record the previous night's realtime captioned evening news program (or edited portions of it) and allow students to watch it the following day with the sound turned off. Using the "Five Ws" of journalism – Who? What? Where? When? Why? and How? – students can be asked to identify and summarize the essential information of the news stories. Afterward, students may view the news program with the sound turned on to verify their understanding of what was said. If captioned TV news broadcasts are used in conjunction with the daily newspaper, students will have a rich environment of print resources for understanding the events of the world.

Physical education classes also can promote reading skills by viewing sports broadcasts encoded with realtime captions. The fast action of the plays on the screen will contrast with the often delayed appearance of the captioned commentary. Students can test the accuracy of their observations against that of the sports announcers.

Science classes may take advantage of the variety of nature and ecology programming available on commercial and public networks.

The vocabulary levels of these programs tend to be quite high and technical, so it is advisable to preview vocabulary thoroughly before viewing. It also might be beneficial to allow the sound to remain on, since the focus of science lessons is on content, not on building silent reading skills. These programs are useful for previewing an appropriate unit of study or as a review for the same unit.

There are many captioned programs targeted for youth, including "Wonderworks," "Afternoon Specials," "Schoolbreak Specials," "DeGrassi Jr. High," and "DeGrassi High." Frequently broadcast in the afternoon, these programs are well constructed and deal with such youth-oriented issues as drug abuse, teenage pregnancy, serious illness, child abuse, teen relations, parent-child conflicts, dating behavior, trust, fantasy, and many others. The programs are rich with discussion potential for both students and parents. In fact, the networks frequently offer discussion and activity guides for these programs. Addresses usually are provided after credits have been shown at the end of the programs.

Teachers of literature classes might want to take advantage of the many captioned films on videocassette or videodisc. Movies based on novels may be shown as tie-ins to books. Of course, viewing time would take several days, since viewing should be limited to segments of 30 to 40 minutes at a time, especially if you decide to have your class see the film without sound. Captioned movies can be identified by the (CC) on the cassette box or the videodisc sleeve. However, these movies require the use of a caption decoder, since none as yet are prepared with open captions.

An additional suggestion: Ask students in literature classes to read selected short stories or chapters of novels, then view the entire film version of the literary work. Movie versions of novels abound; and the PBS series, "The American Short Story," offers film versions of short literary works by writers such as Richard Wright, F. Scott Fitzgerald, Ernest Gaines, Joyce Carol Oates, Mark Twain, Ernest Hemingway, O. Henry, and others. (See "Resources and Reviews,"

in the November 1990 *English Journal* for additional references and teaching suggestions.)

Another activity, involving the participation of students beyond your own classroom, is a "Caption Club." Held at lunchtime or at another appropriate break during the school day, students from the wider school population could be invited to view captioned programs, without comprehension activities, as a means of promoting reading fluency. With support from your school's administration, this activity could well be an integral part of a school-wide reading promotion program.

Parents can become involved in your captioned reading program as well. Often, parents are somewhat skeptical that having their children watch situation comedies or cartoons at school is educationally sound. If questions are raised, invite parents to observe their children participating in a captioned lesson. Parents who discover the value of this method of instruction might even help their children improve reading skills by purchasing caption decoders for use at home. If ESL students' parents are learning English at the same time as their children, captioned viewing will assist them in attaining English literacy in a way that is entertaining as well as instructive.

Captioned television is a technique the imaginative teacher can embellish with a variety of before-, during-, and after-viewing activities. These activities can involve all the communicative skills of listening, speaking, reading, and writing at all levels of linguistic competence.

Copyright Regulations

Every teacher who wishes to record television programs for educational purposes should be aware of copyright regulations. Guidelines for off-air recording of broadcast programming for educational purposes were set forth in March 1979 by the U.S. House of Representatives Subcommittee on Courts, Civil Liberties and Administration of Justice. These guidelines include:

- Recordings are to be made only at the request of an individual teacher.
- The tapes are to be used for classroom instruction only and within a period of 10 school days after the broadcast.
- The school may retain the tape for an additional 30 calendar days for evaluation purposes only.
- The school is required to erase or destroy the tape when 45 days have elapsed following the air date.

Suggestions for Further Reading

Caldwell, D.C. "Use of Graded Captions with Instructional TV for Deaf Learners." *American Annals of the Deaf* 119 (1973): 500-507.

Cummins, J. "Linguistic Interdependence and the Educational Development of Bilingual Children." *Review of Educational Research* 49 (1979): 222.

Goldman, M., and Goldman, S. "Reading with Closed-Captioned TV." *Journal of Reading* 31 (February 1988): 458-61.

Jensma, C.; Koskinen, P.; and Wilson, R. *A Report of Two Pilot Projects Which Used Captioned Television in Classrooms to Teach Reading to Hearing Children*. Falls Church, Va.: National Captioning Institute, 1983.

Krashen, S. "Bilingual Education and Second Language Acquisition Theory." In *Schooling and Language Minority Students: A Theoretical Framework*. Los Angeles: Evaluation, Dissemination and Assessment Center, California State University, 1981.

Koskinen, P. "Closed-Captioned Television: A New Tool for Reading Instruction." *Reading World* (May 1985): 19-25.

Koskinen, P. "Using Closed Captioned TV to Enhance Reading Skills of Learning Disabled Students." *National Reading Conference Yearbook* 47 (1986): 26-74.

Neuman, S.B., and Koskinen, P. *Captioned Television as 'Comprehensible Input': Effects of Incidental Word Learning from Context for Language Minority Students*. Falls Church, Va.: National Captioning Institute, 1990.

Price, K. "Closed-Captioned TV: An Untapped Resource." *MATSOL Newsletter* 12 (Fall 1983): 27-36.

Szabo, M., and Lamiell-Landy, A. "Television-Based Reading Instruction, Reading Achievement and Task." *Journal of Educational Research* 74 (November 1981): 127-42.

Sample Captioned TV Study Guide

The following study guide is based on the program, "Crash Course," from the series, "Family Matters."

Focusing Question: Would you like to have a license to drive a car? For those who already drive, can you remember when you wished you could drive? Eddie wants to drive very much, so Carl takes him on a test run to see if he's able to pass the driving test. Let's watch this episode of "Family Matters" to see how well Carl has taught Eddie the fine points of passing the driver's exam.

Synopsis: Eddie is very excited about taking his driving test so he can take his girlfriend Jolene for a ride. Carl wants to take Eddie for one last run in the car for practice, but he's going to take the role of a serious and strict driver's license examiner to really test Eddie.

During the drive Carl adopts a tough attitude, making Eddie very nervous by yelling at him and warning him of a nonexistent bread truck he's about to hit. Eddie is so shaken up that when he takes the real test, he flunks.

Later, in the garage talking to Laura, Jolene shows up expecting Eddie to take her for a ride. He tries to discourage Jolene from taking the ride, but she talks him into driving her. Laura warns Eddie about driving without a license, but he makes Laura promise not to tell Carl about it.

Later, Eddie comes crashing through the front door and into the living room with Carl's car, demolishing the living room. Eddie had

been approaching the driveway safely when he saw a bread truck turning onto his street.

When Carl arrives home and yells at Eddie, Steve speaks up and tells Carl that he crashed the car, not Eddie. Carl says he'll speak to his father later. As Steve is about to leave, Eddie and Laura ask him why he took the blame for the crash. Steve explains he did it out of friendship for Eddie.

The next day, Steve comes to the Winslow's house wearing a military school uniform. He gives Eddie his baseball mitt and Laura some going-away gifts. Eddie cannot bear this and goes to Carl, telling him it was he who crashed the car. He says he let Steve take the blame because he did not want Carl to lose respect for him. Carl says he is sorry for making Eddie nervous, but he must make up the damages by working. Eddie returns to Laura and Steve and tells them he told Carl the truth. Steve and Eddie make up and begin to play catch in the living room. Steve breaks a lamp when he tosses the ball, but Eddie yells to Carl that it was he who broke the lamp.

Target Vocabulary

EXAMINER	DMV	STICKLER	INAPPROPRIATE
LEVITY	APPLYING	BICYCLE	HYDRANT
BUSINESS	FLUNKED	NERVOUS	RAPUNZEL
DISGUSTING	SIDESWIPE	ACCIDENT	UNDERSTAND
OVERREACT	PANTOMIME	APPRAISAL	KRAKATOA
SACRIFICIAL	UNIFORM	PUNISHMENT	MILITARY SCHOOL
FAIT ACCOMPLI	CHOLESTEROL	SINUSES	MEMENTO
VALID	LICENSE	RESPECT	EMBARRASSED
APPRECIATE			

Comprehension Check Questions

1. What had Eddie promised Jolene he'd do after his driver's test?
2. Why did Carl want to take Eddie for a pre-test drive?
3. Why did Carl deduct two points during their test drive?

4. What did Carl say Eddie almost hit?
5. Why did Eddie ask Carl to drive to the DMV testing center?
6. What did Jolene ask Eddie in the garage?
7. What did Steve ask Laura to give him?
8. What made Eddie crash into the living room with the car?
9. What announcement did Steve make to the family?
10. Why did Steve take the blame for what Eddie had done?
11. What might Steve's parents do if Carl told them Steve crashed the car?
12. Where were Steve's parents going to send Steve for punishment?
13. What advantage did Steve see in going to military school?
14. Why did Steve give Eddie a baseball mitt?
15. What did Eddie confess to Carl in the garage?
16. Why did Eddie let Steve take the blame for the crash?
17. What was Carl's opinion about "messing up"?
18. What did Carl admit to Eddie in the garage?
19. What did Carl decide would be Eddie's punishment?
20. What was Steve's last gift to Laura in the living room?

Follow-up Suggestions

Steve goes far beyond normal friendship by taking the blame for the crashed car in the living room. Ask students if they could sacrifice themselves similarly. Under what conditions would they take the blame for a friend or family member when they know the consequences of blame would be severe? Some students may have taken the blame for someone in the past. Some of them may offer stories of their own. Ask them to write about the reasons they took the blame for someone else, attempting to justify their loyalty to the person they protected or the fear of retaliation from the person who deserved the blame.

From another point of view, what was Steve's real motive for blaming himself for the crash? Did he think Eddie would really let him go to military school? Did he think Laura would keep silent? Did

he do it in order to make Laura love him? These and other questions provide an opportunity to conjecture beyond the characterization intended by the writers. Allowing students free range in this area will enable them to see the limits to which "reading into" a character's actions and motivations take them. Some characters and situations do not bear up under extreme analysis.

Students might consider Eddie's situation in the context of irony. He apparently was confident and ready to take the driver's test and pass, but his dad rattled him so much about the imaginary bread truck that he failed the test. Moreover, when he took the car, the crash into the living room was brought about by his seeing a real bread truck. Carl's strict evaluation of Eddie's driving was meant to help him pass the test, but the opposite occurred. The imaginary bread truck that Carl warned Eddie to avoid materialized just as he was arriving home and precipitated the crash into the living room. These two incidents of irony should be pointed out to students, and they should be encouraged to watch for irony in other stories.

A good point at which to interrupt the program and predict what will happen is just after the crash occurs and Steve announces that he was the driver of the car.

PDK Fastback Series Titles

194. Teaching and the Art of Questioning
197. Effective Programs for the Marginal High School Student
201. Master Teachers
203. Pros and Cons of Merit Pay
205. The Case for the All-Day Kindergarten
206. Philosophy for Children: An Approach to Critical Thinking
207. Television and Children
208. Using Television in the Curriculum
209. Writing to Learn Across the Curriculum
210. Education Vouchers
213. The School's Role in Educating Severely Handicapped Students
214. Teacher Career Stages: Implications for Staff Development
216. Education in Healthy Lifestyles: Curriculum Implications
217. Adolescent Alcohol Abuse
218. Homework—And Why
219. America's Changing Families: A Guide for Educators
220. Teaching Mildly Retarded Children in the Regular Classroom
221. Changing Behavior: A Practical Guide for Teachers and Parents
224. Teaching About Religion in the Public Schools
225. Promoting Voluntary Reading in School and Home
226. How to Start a School/Business Partnership
228. Planning for Study Abroad
230. Improving Home-School Communications
231. Community Service Projects: Citizenship in Action
232. Outdoor Education: Beyond the Classroom Walls
233. What Educators Should Know About Copyright
234. Teenage Suicide: What Can the Schools Do?
235. Legal Basics for Teachers
236. A Model for Teaching Thinking Skills: The Inclusion Process
237. The Induction of New Teachers
239. Recruiting Superior Teachers: The Interview Process
240. Teaching and Teacher Education: Implementing Reform
241. Learning Through Laughter: Humor in the Classroom
242. High School Dropouts: Causes, Consequences, and Cure
243. Community Education: Processes and Programs
244. Teaching the Process of Thinking, K-12
245. Dealing with Abnormal Behavior in the Classroom
246. Teaching Science as Inquiry
247. Mentor Teachers: The California Model
248. Using Microcomputers in School Administration
249. Missing and Abducted Children: The School's Role in Prevention
250. A Model for Effective School Discipline
251. Teaching Reading in the Secondary School
252. Educational Reform: The Forgotten Half
253. Voluntary Religious Activities in Public Schools: Policy Guidelines
254. Teaching Writing with the Microcomputer
255. How Should Teachers Be Educated? An Assessment of Three Reform Reports
256. A Model for Teaching Writing: Process and Product
257. Preschool Programs for Handicapped Children
258. Serving Adolescents' Reading Interests Through Young Adult Literature
259. The Year-Round School: Where Learning Never Stops
260. Using Educational Research in the Classroom
261. Microcomputers and the Classroom Teacher
262. Writing for Professional Publication
263. Adopt a School—Adopt a Business
264. Teenage Parenthood: The School's Response
265. AIDS Education: Curriculum and Health Policy
266. Dialogue Journals: Writing as Conversation
267. Preparing Teachers for Urban Schools
268. Education: By Invitation Only
269. Mission Possible: Innovations in the Bronx Schools
270. A Primer on Music for Non-Musician Educators
271. Extraordinary Educators: Lessons in Leadership
272. Religion and the Schools: Significant Court Decisions in the 1980s
273. The High-Performing Educational Manager
274. Student Press and the *Hazelwood* Decision
275. Improving the Textbook Selection Process
276. Effective Schools Research: Practice and Promise
277. Improving Teaching Through Coaching
278. How Children Learn a Second Language
279. Eliminating Procrastination Without Putting It Off
280. Early Childhood Education: What Research Tells Us
281. Personalizing Staff Development: The Career Lattice Model
282. The Elementary School Publishing Center
283. The Case for Public Schools of Choice
284. Concurrent Enrollment Programs: College Credit for High School Students
285. Educators' Consumer Guide to Private Tutoring Services
286. Peer Supervision: A Way of Professionalizing Teaching

(Continued on inside back cover)

BEST COPY AVAILABLE

Fastback Titles *(Continued from back cover)*

287. Differentiated Career Opportunities for Teachers
288. Controversial Issues in Schools: Dealing with the Inevitable
289. Interactive Television: Progress and Potential
290. Recruiting Minorities into Teaching
291. Preparing Students for Taking Tests
292. Creating a Learning Climate for the Early Childhood Years
293. Career Beginnings: Helping Disadvantaged Youth Achieve Their Potential
294. Interactive Videodisc and the Teaching-Learning Process
295. Using Microcomputers with Gifted Students
296. Using Microcomputers for Teaching Reading in the Middle School
297. Using Microcomputers for Teaching Science
298. Student Privacy in the Classroom
299. Cooperative Learning
300. The Case for School-Based Health Clinics
301. Whole Brain Education
302. Public Schools as Public Forums: Use of Schools by Non-School Publics
303. Developing Children's Creative Thinking Through the Arts
304. Meeting the Needs of Transient Students
305. Student Obesity: What Can the Schools Do?
306. Dealing with Death: A Strategy for Tragedy
307. Whole Language = Whole Learning
308. Effective Programs for At-Risk Adolescents
309. A Decalogue for Teaching Mathematics
310. Successful Strategies for Marketing School Levies
311. Preparing Better Teacher-Made Tests: A Practical Guide
312. Planning and Conducting Better School Ceremonies
313. Educating Homeless Children: Issues and Answers
314. Strategies for Developing Children's Listening Skills
315. Strategies for Involving Parents in Their Children's Education
316. Using Electronic Mail in an Educational Setting
317. Students and the Law
318. Community Colleges in the 1990s
319. Developing an Effective Teacher Mentor Program
320. Raising Career Aspirations of Hispanic Girls
321. Street Gangs and the Schools: A Blueprint for Intervention
322. Restructuring Through School Redesign
323. Restructuring an Urban High School
324. Initiating Restructuring at the School Site
325. Restructuring Teacher Education
326. Restructuring Education Through Technology
327. Restructuring Personnel Selection: The Assessment Center Method
328. Restructuring Beginning Reading with the Reading Recovery Approach
329. Restructuring Early Childhood Education
330. Achieving Adult Literacy
331. Improving Instruction in Middle Schools
332. Developing Effective Drug Education Programs
333. How to Start a Student Mentor Program
334. Adult Education: The Way to Lifelong Learning
335. Using Telecommunications in Middle School Reading
336. School-University Collaboration
337. Teachers for Tomorrow: The Pennsylvania Governor's School for Teaching
338. Japanese and U.S. Education Compared
339. Hypermedia: The Integrated Learning Environment
340. Mainstreaming Language Minority Children in Reading and Writing
341. The Portfolio Approach to Assessment
342. Teaching for Multiple Intelligences
343. Asking the Right Question: The Essence of Teaching
344. Discipline Strategies for Teachers
345. Learning Strategies for Problem Learners
346. Making Sense of Whole Language
347. English as a Second Language: 25 Questions and Answers
348. School Choice: Issues and Answers
349. State Academies for the Academically Gifted
350. The Need for Work Force Education
351. Integrated Character Education
352. Creating Professional Development Schools
353. Win-Win Discipline
354. A Primer on Attention Deficit Disorder
355. Education and Welfare Reform: The Story of a Second Chance School
356. Using Computer Technology to Create a Global Classroom
357. Gay Teens at Risk
358. Using Paraeducators Effectively in the Classroom
359. Using Captioned TV for Teaching Reading
360. Implementing the Disabilities Acts: Implications for Educators
361. Integrating the Trans-National/Cultural Dimension

Single copies of fastbacks are $1.25 ($1.00 to Phi Delta Kappa members). Write to Phi Delta Kappa, P.O. Box 789, Bloomington, IN 47402-0789, **for quantity discounts for any title or combination of titles.**